

In the Field

The Bulletin of the Field Museum of Natural History

March/April 1993

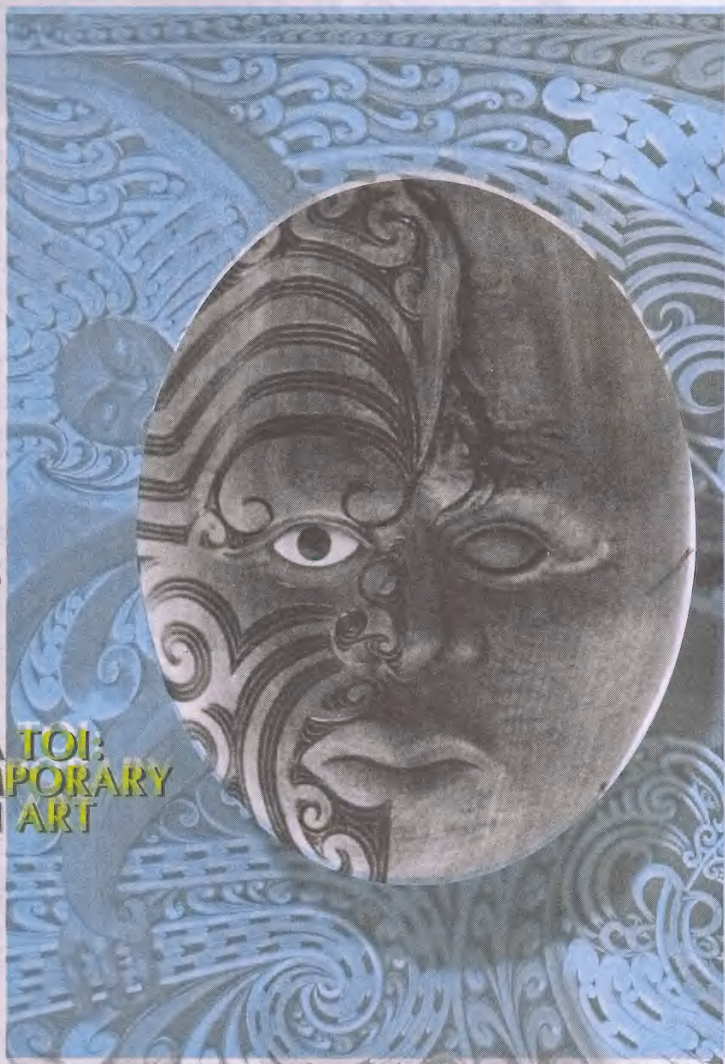
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MEETING
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REOPENS

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EGYPT:
PHARAOH'S
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CHINA
BETWEEN
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CONTEMPORARY
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MAORI MEETING HOUSE REOPENS

With a ceremony at dawn on March 9 to consecrate the only outpost of Maori culture in the New World, more than 30 Maori elders and dignitaries from New Zealand will begin five days of events culminating in the public reopening on March 13 of "Ruatapuake: A Maori Meeting House."

The elaborately carved and decorated 19th-century meeting house has been renovated and moved to the Museum's second floor west wing, adjacent to the exhibits on Pacific island habitats and cultures. Aotearoa, the Maori

name for what is now New Zealand, was settled by their Polynesian ancestors around 900 A.D.

Maori scholars and artists have been working with Field Museum staff for the past year and a half to restore the 55-foot-long house. New wall panels have been woven and some new carvings have been done to

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Te Papa Tongarewa - Museum of New Zealand

ISRAEL IN EGYPT

By Frank J. Yurco
Consultant in Egyptology
Field Museum

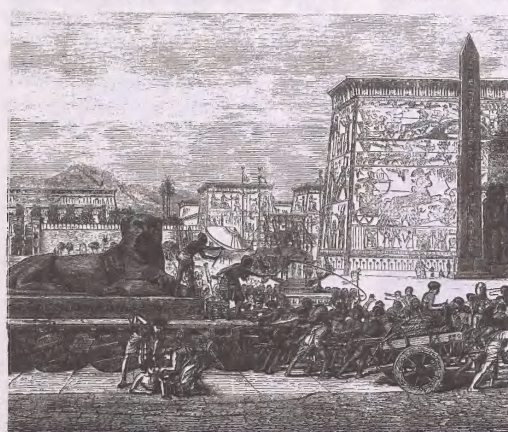
No one disputes the power of the Exodus story as an inspiration to the Jews and other peoples, especially African Americans, in their historical struggles for freedom and self-determination. But as Jews around the world discuss the familiar story at their Passover seder tables in April — viewpoints range from the downright skeptical to the strictly fundamentalist — it may be of interest to consider what Egyptian history and Syro-Palestinian archaeology can tell us about the actual events of that period.

The Old Testament books of Exodus, Numbers, Deuteronomy, Joshua, Judges, and Samuel recount the progress of the Hebrews from being guests and then slaves in Egypt, through a period of wandering and nation-building in the wilderness, and finally to the conquest of the Promised Land and establishment of the Kingdom of Israel. The non-Bibli-

cal record is sketchy, but we can confidently place the Israelites in the hill country of Canaan, poised to attack the Canaanites and Philistines on the coast below, at a time that accords with the Biblical account. And while there is no specific hieroglyphic record of the Hebrews living in or leaving Egypt, the facts of Egyptian history at least preserve the plausibility of the Exodus story.

Israel in Canaan

The earliest known mention of Israel other than the Biblical texts occurs on the stela of Pharaoh Merenptah (1212-1202 B.C.) of Dynasty XIX, Catalog No. 34025 in the Cairo Museum, the so-called "Israel Stela." In the closing two lines, the pharaoh recounts his victories: "Now that Libya is ruined, the Hittites remain at peace; plundered is Canaan with every woe; Ashkelon was overcome, Gezer was captured; Yeno'am was made non-existent, Israel is laid waste, his seed is not. Kharu [Syria] is become a widow because of Egypt. All lands have united in peace."



In the 1970s, while working in the temple of Amun at Karnak, I identified a set of battle reliefs on the transverse axis of the outer western wall of a court named the Cour de la Cachette. These were long thought to have been carved by Ramesses II, but in fact they are reliefs of his successor, Merenptah. Merenptah's identifying cartouches on the reliefs were usurped by the squabbling pharaohs of later Dynasty XIX, leading scholars astray. Further complicating matters, the text of the great Peace

DINOSAUR POSES

Story on page 10

Albertosaurus lunges at a victim. In its new pose, your favorite dinosaur teaches new lessons about dinosaur anatomy and physiology.



Diane Alexander White / GN86458.11

Treaty of Ramesses II with the Hittites is situated between the battle scenes, and in one battle scene, the figure of a prince named Khaemwast appears, seemingly the famous son of Ramesses II.

But once I had demonstrated that the cartouches were originally those of Merenptah, my mind sped back to the "Israel Stela." Could that inscription and the battle reliefs of Merenptah represent the same events? The battle reliefs include four scenes, three against fortified cities and one against a people dwelling in open, hilly country, with no fortified town. The first battle scene, reading from right to left, showed pharaoh attacking the town of Ashkelon.

And with that came an epiphany: Merenptah's reliefs matched exactly the Israel Stela's retrospective final two-line passage. These reliefs thus depict Merenptah's Canaanite campaign! Some seeming obstacles now melted away. Newly published data showed that Merenptah had married Isis-nofret, the daughter of Khaemwast, who was the son of Ramesses II. What could be more logical than their naming one male child Khaemwast, after his maternal grandfather? Moreover, the Khaemwast in Merenptah's battle reliefs was a military man, shown tending pharaoh's chariot horse team; Khaemwast the son of Ramesses II was high priest of Ptah in Memphis.

Other references flooded in — Merenptah

(Continued on page 10)

SERVICE TO OUR VARIED PUBLICS



By Willard L. Boyd
President, Field Museum

Public service is the key operational premise underlying our current strategic planning process. Even though we are a private non-profit organization, we exist for a public purpose, and our success is judged on how well we serve our varied publics. All institutions have a natural tendency to look inward. Our challenge is constantly to look outward to determine how we can be even more effective in serving our many publics.

Our new mission statement repeatedly emphasizes our public responsibility. The preamble is entitled "Serving the Public as Educator." Additional sections are devoted to "Reaching Out," "Working With Others," "Listening to Each Other," and, finally, "Our Commitment to Public Service."

Historically, museums are seen as concerned primarily with the preservation of collections. Yet the social value of preservation is not made clear. Museum exhibits often are perceived to exist for the benefit of the already educated rather than as the means for expanding public learning. Moreover, research museums, like universities, do not emphasize the significance of their basic research. Simply put, our challenge is to relate more effectively

to our diverse publics.

We define our publics as ranging from school children, families, and adults, to the national and international research community. We have a special responsibility to serve the people of Chicago, neighboring communities, and the state of Illinois. We are making concerted efforts to reach out to the people of the inner city who are not our traditional audience. At the same time, we must also continue to reach out to our traditional audiences.

Our section on "Working with Others" is essential. The Museum cannot do its educational work alone. We must work closely with neighboring schools, colleges, universities and research institutions to strengthen the quality and effectiveness of our collection-based research and public learning. Because the subject matter of the Museum involves the great issues of environmental and cultural diversity, we must be a marketplace where people can trade divergent views in a spirit of understanding and mutual respect.

To support the Museum's efforts in these directions, the John D. and Catherine T. MacArthur Foundation has recently made a generous grant of \$1 million from its new Fund for Cultural Innovation, for which we are enormously grateful and of which we are very proud.

"Reaching Out," "Working with Others,"

and "Listening to Each Other" are exemplified in many ways. A case in point is our Africa exhibit which will open in November 1993. The exhibit draws on one of the world's finest collections of African cultural objects. The Museum holds these objects to increase public knowledge about the great cultures of the African continent.

A multi-cultural team with a special charge to convey an understanding of Africa from the point of view of Africans and African-Americans is putting the exhibit together. Scholars from the U.S. and Africa are working with this team. The Museum also has a special partnership with several African museums and the DuSable Museum of African-American History in Chicago in this effort. Finally the Museum has enlisted community participation. The exhibit is designed to reach out to all Americans so that everyone will gain greater insight and knowledge about Africa, both past and present. It also will focus on the major influence of African culture in America. In conjunction with this exhibit, there will be programming about Africa in particular and also on how we learn from one another.

The Africa exhibit and programming take a significant step forward in our journey of reaching out, working together, listening to each other and serving the public through collection-based research and learning.

MACARTHUR GRANT FOR CULTURAL INNOVATION

The Field Museum has received a \$1 million grant from the John D. and Catherine T. MacArthur Foundation's Fund for Cultural Innovation to support new approaches to exhibit development. The Museum, which is the first institution in the city to receive a grant under the newly established fund, has been trying to devise ways to engage diverse audiences on vital issues of environmental and cultural change.

"We are grateful that the MacArthur Foundation has endorsed in this very tangible way our efforts to orient Museum programming to meet the challenges of a changing world," said Willard L. Boyd, president of the Museum.

Most immediately, the funds will enable the Museum to complete "Africa," a new permanent exhibit that will be unique in the world for its multidisciplinary presentation of the continent's human and ecological diversity and the role its people have played in world history and culture, including the African diaspora in the Americas. The exhibit will open in November 1993.

Michael Spock, the Museum's vice president for public programs, noted that European and American museums have traditionally presented exhibits about non-Western regions and cultures in ways that reflect "the decidedly European biases of their developers." The Field Museum deliberately set out to involve Africans and people of African descent in planning its new exhibit, and to develop cooperative relationships with African and African-American museums.

Nick Rabkin, the MacArthur Foundation's senior program officer for arts and culture and designer of the Fund for Cultural Innovation,

said the Africa Project is "a superb example of the ways in which major 'mainstream' cultural institutions can become inclusive of the world's diversity. By including within the museum people from a wide range of cultural traditions — in this case Africans and people of African-American descent — the story that is told will be more accurate and interesting. It will be the people's own story, not someone else's interpretation. This is a key objective of the Fund for Cultural Innovation."

Deborah Mack, senior exhibit developer, said: "What's particularly pleasing to me is that we've been able to incorporate a broader range of scholarship than is traditional in museum presentations, drawing not only on experts from Europe, North America, and Africa, but from the Caribbean and Latin America as well. Those perspectives have been too often overlooked, even though the slave trade and the diffusion of African culture have had major impacts in those areas of the world."

"Africa" is not the only Museum project to have benefited from this approach. Maori scholars and the Maori community at Tokomaru Bay, New Zealand, have been intimately involved in the Museum's restoration of Ruatupuke II, the ceremonial meeting house that was originally built by their ancestors in the mid-19th Century, and in preparing the programming and educational materials associated with it. "Ruatupuke: A Maori Meeting House," opens to the public March 13.

"Africa" and "Ruatupuke" are the latest manifestations of an ethos that has been developing at Field Museum in recent decades, according to Jonathan Haas, the Museum's vice president for cultural understanding and change. Native American groups, in particular, worked with Museum curators and exhibit developers on the design and content of such familiar displays as the Pawnee Earth Lodge



and "Maritime Peoples of the Arctic and Northwest Coast," and Pacific islanders had input on the final shape and content of "Traveling the Pacific" and "Pacific Spirits."

"The idea is that we should enable people whose cultural patrimony is represented in our collections to tell those of us who come from different traditions what they think is important about their history, beliefs, and institutions," Haas said. "The Museum's role as a scientific institution is to care for the collections and to maintain the scientific and historical accuracy of such exhibits."

"Africa" will include segments on contemporary African urban and rural life; the significance of art in a variety of social contexts — drawing examples from the art of the Cameroon grassland kingdom of Bamum, the BaKongo in Zaire, the palace art of Benin City (in present-day Nigeria), and a continent-wide survey of metallurgy; the ecology and animals of the savannah and the environments of the African Rift; the nomadic peoples of the Sahara and the relationship between cultural diffusion and economics in the market city of Kano, Nigeria; and the world-wide dispersal of African peoples, with a focus on the African presence in the Americas.

The \$3.85-million Africa Project was begun in 1988 with a \$150,000 planning grant from the Rockefeller Foundation to create a radically different process of exhibit development. The Museum committed an additional \$258,000 toward this initial planning effort.

The exhibit "has the potential to touch the lives of 15 million people over a possible 20-year life span," Spock said. "If we succeed, we hope to change the nature of dialogue between people of all races. We want to overcome stereotypes, change attitudes, and plant the seeds of new ways of thinking and feeling. In short, we want this exhibit to make a difference."

WHO WAS THAT MASKED MAN?

By Jessica Clark

On the weekend of January 16-17, visitors to the Field Museum found themselves confronted by a bizarre spectacle in Stanley Field Hall — a locked golden cage, guarded by yellow-jacketed “docents,” and housing two outrageously colorful human inhabitants with an array of artifacts nearly as diverse and eclectic as those displayed in the surrounding halls. For a small donation, visitors could have a Polaroid taken with the couple, have the woman dance or the man tell a story in an incomprehensible language.

The two “human specimens” in the cage were billed as recently discovered aborigines from a Caribbean island, Guatatau, overlooked during the European conquest of the Americas. Now, at the time of the 500th anniversary celebration of Columbus’s arrival in North America, the natives of Guatatau had supposedly emerged from isolation to demand that they be officially “discovered.”

These “Guatatau” were actually performance artists Coco Fusco and Guillermo Gomez-Peña; their performance as caged natives was meant both as a commentary on the 500-year-old European and American practice of putting people from Africa, Asia, and the Americas on display, and as a reflection on still-extant colonial and racist attitudes.

Fusco’s and Gomez-Peña’s performances in the cage are part of their multi-faceted traveling exhibition called “The Year of the White Bear.” The title alludes to an early South American Indian description of the first Europeans and their white, hirsute skin. “The Year of the White Bear” included a number of components, all meant to explore ways in which the image of the “discovery” has been adapted to the perspectives of subsequent historical periods: a visual arts installation exhibit at the Mexican Fine Arts Center Museum, an experimental program aired on public radio, theater performances at the Randolph Street Gallery, and the performance at the Field Museum.

Although the entire “Year of the White Bear” project has been installed and performed only once before, at the Walker Art Center in Minneapolis, Fusco’s and Gomez-Peña’s performances as Guatatau natives began early in 1992, the year of the Columbus Quincentennial. Their appearances in Columbus Plaza in Madrid, in Covent Garden in London, and in the Smithsonian in Washington revealed an aspect of the project that the artists had never anticipated — audiences thought the pair were really the natives they claimed to be.

“It was never a part of the original plan that we would fool people,” said Fusco. “We just wanted to create a sustainable fiction, like any theater group would. But, somehow or other, we tapped into some desire, or fantasy that people have . . . to see us as real natives. Now the piece has become a piece about the audience reactions.”

The possibility of strongly negative audience reactions made the staging of the piece controversial among Field Museum staff members. Some worried that the exhibition might cause bad publicity, and others protested that the piece belonged in an art gallery rather than a natural history museum. Nonetheless, it was decided to take the risk of letting the controversial piece comment on the Museum’s own history of ethnographic displays.

“We were very thankful to the Field Museum for opening its doors to this kind of exploration,” said Mary Jo Schnell of the Randolph Street Gallery. “I think the educative ramifications will go on for a long time for the people who saw and participated in it.”

The performance drew constant crowds made up of both visitors who knew about the

project and those who came upon it unawares. The docents, or “zookeepers” as they were called internally (local performance artists Paula Killen, Claire deCoster, and Pablo Helguera), Museum staff members, and people assigned to interview visitors were told to tell the story of the Guatatau as if it were completely true, and to encourage visitors to read the accompanying plaques and examine the contents of the cage, both of which contained clues to the actual nature of the performance.

One plaque, which detailed “The Other History of Intercultural Performance,” listed and described more than 35 historical instances of the display of native peoples and ended with the claim: “The contemporary tourist industries and cultural ministries of several countries around the world still perpetrate the illusion of authenticity to cater to the Western fascination with otherness. So do many artists.”

The cage contained a number of modern appliances, including a TV showing Westerns and parodies of explorers’ landings; a laptop computer, on which Fusco periodically typed; and a large radio/cassette player that blasted rap music, Spanish rock ‘n’ roll, and even Hebrew melodies. Gomez-Peña’s and Fusco’s outfits consisted of motley objects selected to conjure up conflicting impressions. The accessories were meant both to confront audience assumptions that native people perpetually lead a timeless and technology-free existence, and to allow visitors to question the authenticity of the performance, thereby confronting their own stereotypes about other cultures.

Despite these clues, more than half the visitors seemed initially to believe that the two “natives” were authentic, and many protested their imprisonment. “I think people tended to allow the authority of the institution to create the idea that what was said was the truth,” said Fusco. “In the U.S., I think there’s a much stronger tendency to read things literally, and a much larger concern for authenticity. In Latin America, political satire and street theater are much more prevalent, so the performance would be immediately understood in a different way. Here, people are totally [angered] that we’re not authentic. To be condemning is also a really common response; people are embarrassed that they believe it at first.” Indeed, patrons called after the exhibition to complain that it was a hoax, was misleadingly advertised, or was merely a money-making gimmick.

Visitors’ opinions of the exhibit seemed to drift from belief to disbelief and *vice versa* as they circled the cage.

“At this point, I find this very bizarre,” said a long-time Museum member whose wife



Above, Guillermo Gomez-Peña takes a rubber snake from his leather briefcase and tells a story in an incomprehensible language — for a fee dropped into the donation box affixed to the front of the cage — as Coco Fusco, in faux-leopard cloak and Converse high-tops, scans the audience.

Below left, Gomez-Peña is fed an apple by “zookeeper” Paula Killen.

was observing Fusco in her cape drinking Kaopectate. “I wonder whether it’s not a put-on. I look at the girl and she’s very modern. She’s got shaved legs and armpits. I’d like to look more into the history of this. At this point, I don’t believe it.”

Some spectators obviously experienced the sort of dynamic self-questioning that Fusco and Gomez-Peña had hoped the exhibition would provoke. The responses of a woman who had brought her children to the Museum to work on a school project changed from amazement to indignation as she learned more and more about the “natives.” When Fusco was taken out of the cage on a leash, the woman asked her daughter, “What would you think if someone put a dog leash around your neck? Would you like that? Do you think that’s right?”

“I have mixed feelings about their being in a cage,” said an older African-American woman, who had been observing the two for more than an hour. “And I have feelings, really, about understanding more about their lives. . . . Their way of life used to be so different from our way of life, but who’s to say our way of life is better? Apparently, they survive, they like music, they seem to be interested in television, and they seem to enjoy, really, having all of these people watch them. I think I’d be frightened to death! But this is the way we learn about other people from other cultures around the world.”

Other spectators displayed a dismaying tolerance for what they thought was the imprisonment of real natives. “I haven’t been to the Field Museum in 30 years,” said a man who was accompanied by his grandson. “It’s something different. I’m quite impressed by it.”

“It’s weird,” said his ten-year-old grandson. “They seem nice. I don’t really know, ‘cause they can’t speak English. They could be thinking bad thoughts about you.”

“This is the first time I’ve ever been out of Oregon. It’s only about the third time I’ve been off base,” said a young sailor who had come to Chicago to accompany a friend to church. “I’d like to have my folks see this, ‘cause it’s pretty interesting. I can’t wait to go overseas and see some of this kind of stuff.” He had been assigned to duty in Italy.

Again and again the spectacle created by the two artists called into question the complex balance between Field Museum’s mission of preservation and display, and the dignity of those peoples whose heritage is being displayed. Hone Ngata, a member of the Ngati Porou tribe in New Zealand, and a cultural advisor and artist for the reconstruction of the Maori meeting house in the Museum, had not been told in advance about Fusco and Gomez-Peña’s project, and found it a bit disturbing:

“I couldn’t tell if they were real or not,” said Ngata. “The zookeepers kept telling me that they were real, and I was like, ‘What kind of right do they have to put them in the cage?’ I can understand that they wanted to show how people had been displayed, but no one would tell me the truth. I was disappointed, I could see parallels between that and the way my people were treated because of their facial tattooing. The British would display them, cut their heads off and take them away for souvenirs. If

(Continued on page 4)



FLYNN NAMED CHAIRMAN OF GEOLOGY

JOHN FLYNN, curator of geology, has been named chairman of the Department of Geology. He replaces PETER CRANE, who now serves as Vice President for Environmental and Evolutionary Biology.

Flynn has provided leadership in several areas of the Museum since his arrival in Chicago five years ago. He has been heavily involved with the recent renovation of the research facilities in the Department of Geology; recently served as chair of the Science Advisory Council; currently represents the Field Museum on several national committees, and is the scientific content specialist for "Life Over Time," a major permanent exhibit on evolution scheduled to open in 1994.

Flynn also heads up an exceptionally active research program, funded by four separate grants. In February, he and WILLIAM SIMPSON, chief preparator of fossil vertebrates, returned from a three-week expedition to Chile, which uncovered new Eocene fossil mammal localities on top of Miocene and Oligocene fossil mammals, in rocks originally mapped as Cretaceous. The discovery underscores the complexity of Andean geology.

Field Museum Press has just published a book on the Medicinal Plants of Baluchistan Province, Pakistan, by STEVE GOODMAN, field biologist in Zoology, and Abdul Ghafoor, professor of botany at the University of Pakistan, Karachi. The authors spent four months traveling on foot and by four-wheel-drive vehicles through the desert and mountainous terrain of Baluchistan, interviewing nomads, village dwellers, and herbal doctors and recording precise methods of plant preparation and treatment applications. Traditional healing practices in this region date back to ancient Greco-Arabic medicine systems and continue strong in the face of the introduction of Western medicine. Field work of this sort has anthropological, pharmacological, and botanical components: it provides basic data needed by drug companies to develop new drugs from raw natural materials; and conveys the health and cultural concerns of peoples living in a harsh climate who must often heal themselves and their livestock. Copies may be ordered from Roger Buelow of the Field Museum Press for \$20; call (312) 922-9410, ext. 402.

RÜDIGER BIELER (Zoology) has been awarded funding for his 1993 field research at the Smithsonian Marine Station (SMS) in Fort Pierce, Florida. The Smithsonian Visiting Scientist Award will cover travel and research



John Flynn doing field work in the Chilean Andes.

expenses, including access to SMS research vessels, laboratories, and SCUBA diving facilities.

In addition to his ongoing research on vermetids (worm-like snails that cement their shells to rocks), Bieler will also continue his joint work with zoology associate Paula Mikkelsen, curator at Harbor Beach Oceanographic Institution, with whom he recently published several articles on previously unknown species of clams. These clams live in shrimp burrows and have extremely unusual anatomical features, including internal shells.

In January, AL NEWTON and MARGARET THAYER (Zoology) left to spend two months in Australia. Most of their time was to be devoted to field work, collecting beetles and associated ecological information as part of their continuing research on evolution and biodiversity of rove beetles (Staphylinidae) and related groups found in Australia and other temperate areas of the southern hemisphere. During their visit, they also planned to attend an international conference on Southern Temperate Ecosystems Origin and Diversification at the University of Tasmania to present a joint paper entitled Southern Connections in Staphylinoid Beetles.

'AT THE FIELD' LECTURE SERIES

Field Museum is pleased to announce a new, members-only lecture series, "At the Field," featuring presentations by curators about their research and field work around the world.

Bennet Bronson, curator of Asian archaeology and ethnology and chairman of the Department of Anthropology, will speak on "Women Versus Men in East Asian Cultures" for the first lecture of the series on Sunday, April 18. Dr. Bronson's talk will explore gender identity and conflict as revealed in traditional objects from the Museum's collection. Members are encouraged to stay for a short question and answer period following the lecture.

Tickets for each "At the Field" lecture are \$3, and the lectures are scheduled for 1:30 p.m. in Simpson Theater. "At the Field" information and ticket order forms will be mailed in March, and further lecture dates and topics will be published in the May/June edition of *In the Field*.

ELIZABETH PINE, a high school Field Museum intern in Botany, is scheduled to travel to Washington D.C. in March to present her research and compete with 39 other finalists for a \$40,000 scholarship in this year's Westinghouse Science Talent Search. Pine, the only competitor selected from Illinois, has been working with GREG MUELLER for the past two years, generating rDNA sequence data as part of Mueller's project studying evolutionary relationships among several genera of mushrooms and false truffles. Pine also was recently awarded early admission to Harvard University.

In the Field

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MASKED MAN...

(Continued from page 3)

they had taken the exhibit to New Zealand, I wonder how people would respond. We don't make jokes about slavery, about cages. We talk about it, but we don't make fun of it."

Asked how he felt about his own role in creating a display about Maori culture, Ngata replied, "I respect the Museum for what it is doing with the house. But for people to come and try to understand the culture just by looking at it... it's like aliens coming from outer space. It takes a long time to understand. If I had my say, I'd take it back with me, to where it rightfully belongs. But I'm guided by my elders, and they say that the house should stay here, so there's not much I can do."

Fusco and Gomez-Peña's project is next scheduled to move on to the Whitney Museum in New York. "Obviously, the response to the piece will be very different in an art museum than it would in a natural history museum," said Fusco. "The Field Museum was a wonderful place to do it. The setting was really spectacular, and we really appreciated all of the help from the people who work there."

TE WAKA TOI: CONTEMPORARY MAORI ART FROM NEW ZEALAND

Traditions have to evolve.

To limit form is to put it to sleep.

—Manos Nathan, member of the Ngati Whata and Nga Puhi tribes

Nathan is a Maori potter and carver whose work represents an attempt to infuse non-traditional materials with a *kaupapa* (reason for being) inspired by traditional Maori forms, beliefs, and needs. He is one of the 22 Maori artists, recognized as leaders in their various artistic fields, whose works make up "Te Waka Toi: Contemporary Maori Art From New Zealand," on display in the Special Exhibition Gallery March 9 to May 9.

"Te Waka Toi" (which means "the carrier of excellence") is presented as a complement to the opening of "Ruatapu: A Maori Meeting House" on March 13. Many of these artists' works revolve around a relationship to the arts associated with the building of such *marae*, or gathering places; they speak to the need to pass on traditional forms, or to discover new ways to express the values central to the Maori people.

The more than 50 works exhibited represent a wide range of media, scale, and techniques, including wood carving, weaving,

painting, video, sculptural construction, and bone and greenstone carving. Nathan's *Waka Taurahere Tangata* ("Vessel for Afterbirth") is displayed alongside works as diverse as traditional *korowai* cloaks, handwoven by Erenore Puketapu Hetet (of the Te Ahiawa tribe); large, colorful, geometric paintings by Robyn Kahukiwa (Ngati Porou) that draw inspiration from Maori carvings; the public commissions of Selwyn Muru (Ngati Kuri, Te Aupouri), Robert Jahnke (Te Whanau A Rakairo of Ngati Porou), and Shona Rapira Davis (Ngati Wai), whose large-scale installations examine both the conflicts and combinations created by the intersection of Maori and *pakeha* (non-Maori) cultures; and beautiful and elaborate presentations of "old stories, new symbols, new materials [and] new explanations," carved and painted by Cliff Whiting (Wanau A Apanui). The exhibition will be accompanied by a video of the artists discussing their works.

"Te Waka Toi: Contemporary Maori Art from New Zealand" was organized by Te Waka Toi, the Maori and South Pacific Arts Council; works for the exhibit were selected by well-known Maori artists Sandy Adsett and Cliff Whiting.



FIELD MUSEUM
THE SMART WAY TO HAVE FUN

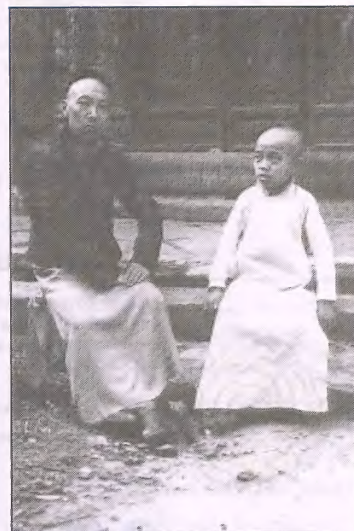
CHINA BETWEEN REVOLUTIONS

China Between Revolutions: Photographs by Sidney D. Gamble 1917–1927" will be on display in the Museum's South Exhibit Gallery from March 27 through June 20. The exhibit comprises 81 black-and-white prints from an archive of photographs by Sidney D. Gamble (1890–1968), the first Western sociologist to fully document Chinese urban and rural life between the fall of the Qing (Manchu) Dynasty in 1911 and the Communist revolution of 1949.

The exhibit photographs were drawn from some 4,000 negatives, 600 hand-colored slides, and 30 reels of film discovered in the early 1980s by Gamble's daughter in his Riverdale, New York home.

A video of historical footage, shot by Gamble on 16mm film in the 1920s, accompanies the exhibit and is itself an important visual record of one of the most turbulent periods in Chinese history, an exploration of a culture few Westerners had personally experienced at that time.

The exhibit was organized by the China Institute of America and the Sidney D. Gamble Foundation for China Studies, under the direction of Gamble's daughter, Catherine G. Curran, with the collaboration of the Smithsonian Institution Traveling Exhibition Services (SITES). Major funding was provided by the Henry Luce Foundation.



3/1 Monday Mycology Meeting

Topic of this month's meeting will be a demonstration/workshop on "Microscopic Features of Mushrooms," led by Greg Mueller, Botany Department. Bring your own microscope if possible; some will be available. Anyone with an interest in mushrooms at any level is welcome. Lecture Hall 2 at 7:45 p.m.; park in the West Lot. Next meeting is April 5.

3/8 Monday Camera Club

Images, Impressions, Emotions, a multi-projector audio-visual presentation by Albert Brown, will feature slides of our arid western plains and mountains. 7:30 pm. in Lecture Hall 2; park in the West Lot. Everyone welcome. Next meeting is April 12.

3/9 Tuesday Exhibit opening

"Te Waka Toi: Contemporary Maori Art From New Zealand" opens in the Special Exhibit Gallery. The exhibition features 50 objects that exemplify the best of contemporary Maori art in a wide range of media.

3/11 Thursday Members' Preview: Ruatepupuke

Take an advance look at the stunning renovation of this 19th-century Maori meeting house. 5 p.m. - 9 p.m.



RUATEPUPUKE
A Maori Meeting House

3/19 Friday Family Evening:

Passport to the Pacific

A chance to experience some of the cultures and the natural beauty of the Pacific without leaving Chicago. Join us for an evening of tours and activities in "Traveling the Pacific" and the newly installed Maori meeting house. Try your hand at some island musical instruments and string games, then visit the meeting house and hear the story of Ruatepupuke. 7-9 p.m. \$9 per participant (\$7 members). Call (312) 322-8854 for more information.

3/20 Saturday Performance



Kahurangi, New Zealand's internationally renowned Maori troupe, presents a dazzling performance of Maori music and dance to celebrate the reopening of "Ruatepupuke: A Maori Meeting House." 2 p.m. in Stanley Field Hall.

3/27 Saturday Exhibit Opening

"China Between Revolutions: Photographs by Sidney D. Gamble 1917-1927" comprises 81 black-and-white prints from an archive of photographs by Sidney D. Gamble (1890-1968). In the South Exhibit Gallery through June 20.

3/27-28 Saturday-Sunday Urban Gardening Fair

"Green and Growing. . . An Urban Gardening Fair" offers gardeners the opportunity to hear local and national gardening experts. The theme of the expanded, two-day fair is "Diversity in the City: Plants, People, and Projects." Participants may attend lectures and presentations; visit exhibits and 30 demonstration gardens; learn about garden how-to's during quick demos; and much more. Registration is \$5 per day or \$8 for both days, and includes a copy of *Gardening Resource Guide*. The exhibits and demonstration gardens in Stanley Field Hall are open to the public with regular Museum admission. Call (312) 553-2000 to register.

3/31 Wednesday Herpetologists

The Chicago Herpetological Society's meeting will begin at 7:30 p.m., and is open to everyone interested in amphibians and reptiles. Speaker to be announced. Please use the Museum's west entrance. Call (312) 281-1800 for updated information on the monthly speaker.

4/4

Sunday Elephant Conservation



Cynthia Moss, Director of the Amboseli Elephant Research Project in Kenya and one of the foremost names in elephant conservation, visits Field Museum in conjunction with the release of her new book and PBS documentary, *Echo of the Elephants*. Moss will share her insights on the elephants' environment and their close-knit family units. Copies of *Echo of the Elephants* will be available for purchase and signing after the lecture. 2:00 p.m. \$7 (\$5 members). Call (312) 322-8854 for ticket information.

4/6 Tuesday Library Friends

Friends of the Field Museum Library presents Dr. Charles Jarvis of the Natural History Museum, London, in a presentation on "Collections of John Clayton (1683-1773): Early Botanical Exploration of North America." The talk will be illustrated with slides, specimens, and relevant literature from the Rare Book Room. Open to Museum members. Refreshments at 5:30 p.m.; lecture at 6 p.m. Space is limited. For reservations, call Julie Sass at (312) 322-8874.

4/18 Sunday The sexes in Asia

Bennet Bronson, chairman of the Department of Anthropology, speaks on "Women Versus Men in East Asian Cultures" in the first lecture of a new series for Museum members only. Bronson's talk will explore gender identity and conflict as revealed in traditional objects from the Museum's collection. 1:30 p.m. in Simpson Theatre. \$3.

4/24 Saturday Stone Age Tools

Nicholas Toth and Kathy Schick, the world's foremost researchers in the field of Stone Age tools, will discuss their latest findings in a slide-illustrated lecture on their new book, *Making Silent Stones Speak: Human Evolution and the Dawn of Technology*, which describes changes in the lives of our earliest ancestors. 2 p.m. \$7 (\$5 members). Call (312) 322-8854 for ticket information.

4/24 Saturday Earth Day

Recycle old paper and scraps into hand-made paper, create and fly a kite, and find out what Field Museum is doing about the environment. 11:00 a.m.-3:00 p.m.

MARGARET MEAD FILM FEST

For the first time, selections from the Margaret Mead Film and Video Festival sponsored by the American Museum of Natural History in New York are touring nationally. It is named in honor of Margaret Mead, one of the first anthropologists to recognize the value of documenting cultures on film.

Since Mead's first experiments in ethnographic film, the discipline has flourished. Anthropologists have continued to use the camera in the field. Western and non-western communities have also used film and video to document aspects of their own cultures. Ethnographic filmmaking has helped promote issues of cultural identity, continuity, and change, looking at these issues through individual and family portraits as well as community stories.

This compendium of films from the American Museum's 16th annual series celebrates cross-cultural difference by presenting works from around the world with similar themes: art and society, children and the future, community portraits, sports and culture, and women's stories. Film topics include Korean shamanism, reindeer herding in Alaska, and Egyptian marriage traditions. A moderator will provide background information on the films and comment on current issues in ethnographic filmmaking. Register for Friday or Saturday, or for both days at a discount.

Friday, May 14
5:30 -10:30 p.m.
\$9 (\$8 members)

Saturday, May 15
9 a.m. - 4 p.m.
\$9 (\$8 members)

Both shows
\$15 (\$13 members)

Call (312) 322-8854 for a brochure listing all the films and registration information. Tickets will also be available at the door. The Film and Video Festival will take place in James Simpson Theatre.



Above: A scene from *Piemulc* (1991) by Jana Sevcikova.



Right: *In and Out of Africa* (1992) by Ilisa Barbash and Lucien Taylor.



APRIL- MAY FIELD GUIDE

New field trips, guest lectures, a series of *Behind-the-Scenes Family Evenings*, and *Family Overnights* are just a few of the programs featured in the April-May 1993 Field Guide — Programs for Adults & Children. If you do not receive a copy by mid-March, call the Museum's Education Department at (312) 322-8854.

Non-members may also sign up for these programs.



Based on an overwhelming response to the first Summer Worlds Tour camp in 1992, this unique collaborative camp with Field Museum, Shedd Aquarium, and Adler Planetarium is expanding to four weeks for Summer '93. Dates are July 19-23, July 26-30, August 9-13, and August 16-20. Camp sessions will be available for children and young adults in grades K-12.

This year's camp, filled with all-new learning adventures, will take campers to the top and bottom of the world with many stops in between! From the icy Arctic to the diverse geography and cultures of Africa, youngsters will travel the world without leaving Chicago. Registration for Summer Worlds Tour Camp '93 begins March 15 and will take place through the Shedd Aquarium. For a brochure complete with camp descriptions and registration information, call (312) 322-8854.

Become a Member of the Field Museum of Natural History and receive these benefits:

- Free admission
- Free coat checking and strollers
- Invitation to Members' Night
- Priority invitations to special exhibits
- Free subscription to *In the Field*
- 13-month wall calendar featuring exhibit photographs
- Reduced subscription prices on selected magazines
- Opportunity to receive the Museum's annual report
- 10% discount at all Museum stores
- Use of our 250,000-volume natural history library
- Discount on classes, field trips, and seminars for adults and children
- Members-only tour program
- Opportunity to attend the annual children's Holiday Tea
- Privileges at Chicago's largest furniture wholesaler
- Children's "dinosaur" birthday card

MEMBERSHIP APPLICATION

New Members only. This is not a renewal form.

☐ Please enroll me as a Member of the Field Museum of Natural History

Name _____
Address _____
City _____
State _____ Zip _____
Home phone _____
Business phone _____

GIFT APPLICATION FOR

Name _____
Address _____
City _____
State _____ Zip _____
Home phone _____
Business phone _____

GIFT FROM

Name _____
Address _____
City _____
State _____ Zip _____
Home phone _____
Business phone _____

MEMBERSHIP CATEGORIES

- ☐ Individual — one year \$35 / two years \$65
- ☐ Family — one year \$45 / two years \$85 (Includes two adults, children and grandchildren 18 and under.)
- ☐ Student/Senior — one year \$25 (Individual only. Copy of I.D. required.)
- ☐ Field Contributor — \$100 - \$249
- ☐ Field Adventurer — \$250 - \$499
- ☐ Field Naturalist — \$500 - \$999
- ☐ Field Explorer — \$1,000 - \$1,499
- All benefits of a family membership — and more
- ☐ Founders' Council — \$1,500

Send form to:
Field Museum of Natural History, Roosevelt Rd.
at Lake Shore Dr., Chicago, IL 60605

VISITOR PROGRAMS

Saturday, March 6

12:30-2:30pm **Egyptian Hieroglyphs** Have your name written in this ancient alphabet
11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.

Sunday, March 7

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.

Thursday, March 11

10am-1pm **Weaving Demonstration** by the North Shore Weaver's Guild.

Thursday, March 12

4pm **Educators' Preview: Maori Meeting House** for more information and to register, call (312) 922-9410, ext. 351.

Saturday, March 13

1-4pm **Weaving Demonstration** by the North Shore Weaver's Guild.
2-4pm **Egyptian Hieroglyphs** Have your name written in this ancient alphabet.

Sunday, March 14

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.
11am **Into the Wild Highlight Tour** Visit the birds and mammals of the world during this special tour.
2pm **Around the Field in the German Language** See prehistoric animals, a pacific island, a Egyptian mastaba, and more during this highlight tour of the museum.

Thursday, March 18

10am-1pm **Weaving Demonstration** by the North Shore Weaver's Guild.

Saturday, March 20

12:30-2:30pm **Egyptian Hieroglyphs** Have your name written in this ancient alphabet.
1-4pm **Weaving Demonstration** by the North Shore Weaver's Guild.
2pm **Kahurangi The Maori Dance Theater of New Zealand** will perform in celebration of the re-opening of Ruatapu with tribal music and dance. Co-sponsored by Field Museum and Acorn Family Entertainment, Inc.

Sunday, March 21

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.
1-4pm **Weaving Demonstration** by the North Shore Weaver's Guild.

Tuesday, March 23

11am **Kahurangi The Maori Dance Theater of New Zealand** will perform in celebration of the re-opening of Ruatapu with tribal music and dance. Co-sponsored by Field Museum and Acorn Family Entertainment, Inc.

Saturday, March 27

9am-5pm **Green and Growing... An Urban Gardening Fair** The theme of this extended two day fair is "Diversity in the City: Plants, People and Projects" \$5.00 one day registration; \$8.00 two day registration. Call (312) 553-2000 for a brochure and registration information.
1-4pm **Weaving Demonstration** by the North Shore Weaver's Guild.
2-4pm **Egyptian Hieroglyphs** Have your name written in this ancient alphabet.

Sunday, March 28

9am-5pm **Green and Growing... An Urban Gardening Fair** The theme of this extended two day fair is "Diversity in the City: Plants, People and Projects" \$5.00 one day registration; \$8.00 two day registration. Call (312) 553-2000 for a brochure and registration information.
9am-5pm **Demonstration Gardens and Exhibit Booths** Free with regular Museum admission or Garden Fair registration.
11am-1:30pm **Quick Demonstrations on Gardening Topics** presented on the hour and half hour. Free with regular Museum admission or Garden Fair registration.
11am **Into the Wild Highlight Tour** Visit the birds and mammals of the world during this special tour.
2pm **Around the Field in the French Language** See prehistoric animals, a pacific island, a Egyptian mastaba, and more during this highlight tour of the museum.
2pm **Green & Growing Public Lecture "Rescuing Traditional Vegetable Varieties in Eastern Europe and the Former Soviet Union"** by Kent Whealy, Director of the Seed Savers Exchange in Decorah, Iowa. Green & Growing registration ticket or \$2.00 at the door with regular Museum admission.

Mr. Whealy will share the grassroots genetic preservation efforts in the U.S. which served as a model in 36 foreign countries. He recently developed projects with grassroots organizations to save traditional varieties in Austria, Poland, Romania, Azerbaijan and Russia.
3:30pm **China Before the Revolution: Introductory Slide Program** This brief presentation provides background to Sidney Gamble's travels and photographs highlighted in the special exhibit of the same name on display at Field Museum through June 20, 1993.
4pm **Lecture by Jonathan Spence**, one of the foremost authorities on Chinese history and culture.

Saturday, April 3

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.

Sunday, April 4

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.

Saturday, April 10

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.
1:30pm **Tibet Today and Bhutan, Land of the Thunder Dragon** slide program.
2-4pm **Egyptian Hieroglyphs** Have your name written in this ancient alphabet.

Saturday, April 17

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.

Sunday, April 18

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.

Saturday, April 24

11am-3pm **Field Museum Celebrates "Earth Day"** with a variety of activities including: Bottle Ecology, Paper Making, Kite Making & Flying, the "Three R's: Reduce, Reuse & Recycle," and much more. Please call (312) 922-9410, ext. 395 for complete details.
11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection.
12noon-3pm **Giant octopus, squid, and micro-shells display.**
2-4pm **Egyptian Hieroglyphs** Have your name written in this ancient alphabet.

Sunday, April 25

11am-3pm **Specimen Preparation** Watch as museum scientists prepare animal specimens for the research collection



A Place for Wonder

Field Museum Welcomes Volunteers for Centennial Tours

Volunteers are needed to lead tours celebrating the 100th anniversary of the Field Museum and the Columbian Exposition. Positions are available for weekday and weekend facilitators to give programs for visitors, highlighting centennial objects, cases, and the people who helped found Field Museum collections. A training program begins in April 1993. A \$5.00 registration fee is required. Scholarships are available. To participate, please contact the Museum Volunteer Coordinator, (312) 922-9410, extension 360.

Webber Resource Center

Native Cultures of the Americas Books, videotapes, educator resources, tribal newspapers and activity boxes about native peoples of the Americas are available.
Daily 10am-4:30pm

Daniel F. & Ada L. Rice Wildlife Research Station

Videotapes, computer programs, educator resources, books and activity boxes about the Animal Kingdom are available.
Daily 9am-5pm

Harris Educational Loan Center

Chicago area educators may borrow activity boxes and small dioramas from Harris Center. For more information call: (312) 322-8853.
Open House Hours:
Tuesdays 2:30-7pm
Thursdays 2:30-5pm
Saturdays 9am-5pm

Pawnee Earth Lodge

Walk into a traditional home of the Pawnee Indians of the Great Plains and learn about their daily life during the mid-19th century. Free program tickets available from the Information Desk in Stanley Field Hall.
Weekdays: 1pm program
Saturdays: 10am-4:30pm; Free ticketed programs at 11, 12, 2 & 3. Sundays: 10am-4:30pm

Place For Wonder

A special room of touchable objects where you can discover daily life in Mexico, in addition to an array of fossils, shells, rocks, plants, and live insects.
Weekdays: 12:30-4:30pm
Weekends: 10am-4:30pm

Ruatapu: A Maori Meeting House

Discover the culture of the Maori of New Zealand inside the treasured and sacred Ruatapu. Opens Saturday, March 13, 1993. Open daily for viewing 9am-5pm; 1:30pm free public program daily. A new school program exploring the relationship of geography, environments, art, and genealogy of the Maori of New Zealand and the Meeting House for grades 1-12 is available. Written reservations for the school program are required. To register, contact the Group Booking Office, Field Museum, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605.



RUATEPUPUKE A Maori Meeting House

(Continued from page 1)

replace missing architectural elements. A companion exhibit of modern works, "Te Waka Toi: Contemporary Maori Art from New Zealand," opens on March 9. (See page 5.) Renovation and reinstallation of the house were made possible with financial support from the Ameritech Foundation.

The meeting house was purchased by Field Museum in Hamburg in 1905 from a dealer in ethnographic curios. How it got to Germany remains a mystery. It's known that the house was sold in New Zealand, probably in the 1890s, to a man whose last name was Hindmarsh, by Mokena Romio Babbington, a prominent Maori leader at Tokomaru Bay. The sale of the house caused considerable local controversy. Meeting houses are eye-catching buildings in New Zealand not only because of their ornately carved wooden timbers. They are an emblem or hallmark of local community life linking the Maori people with their ancestors; they are a tangible expression of Maori values and aspirations — they are definitely not things to be sold to others.

Originally opened at Tokomaru Bay in 1881 to replace a meeting house that had been dismantled and lost during intertribal wars in the 1820s, Ruatēpupuke II was first put on display at the Field Museum in 1925. Community elders, or *kaumatua*, from Tokomaru Bay came to Chicago in March 1986 to attend the opening of the traveling exhibition "Te Maori: Maori Art from New Zealand Collections." One of these elders, Mrs. Iranui Haig, was deeply moved when she saw and was able to touch Ruatēpupuke amidst the warmth and splendor of that traveling exhibition. She said she felt the rift between people at Tokomaru Bay created when the house was sold nearly one hundred years before had at last been healed. "I don't feel so sad now," she said. "The ancestors feel good and all is well."

A group of Field Museum members traveling through New Zealand later in 1986 with John Terrell, curator of Oceanic archaeology and ethnology, went to Tokomaru Bay at Mrs. Haig's invitation to talk with people there about the house and about whether it should remain in Chicago. Even though a meeting house named Te Hono-ki Rarotonga had been built at Tokomaru Bay in 1934 to replace Ruatēpupuke II, there was still some local feeling that the house should be returned to New Zealand. But after long hours of discussion, the decision was reached to leave Ruatēpupuke in Chicago and work with Field Museum to establish a Maori *marae* inside the museum's walls: a gathering place where people living in, or visiting, Chicago would be able to learn about Maori values, traditions, arts, and aspirations; and where Maori visiting the United States would find a spiritual home away from home.

On their return to Chicago, the Museum members who had served as the museum's ambassadors to Tokomaru Bay brought back with them more than good news. They also came home committed to the international undertaking that they helped launch. They immediately constituted a Field Museum support group called the Friends of Ruatēpupuke. They have been steadfast ever since 1986 in promoting the project now reaching completion.

The house is named Ruatēpupuke (pro-

nounced Roo-ah-teh-PU-pukeh) after a celebrated ancestor of the Ngati Porou tribe who obtained the art of wood carving for the Maori from Tangaroa, the sea god. The building is one of the oldest surviving Maori meeting houses and has an almost complete set of 19th-century carvings. It is, thus, both an important historical testament of Maori culture and a priceless work of art.

International Cooperation

Conservation and structural repairs were done under the guidance of community leaders and elders at Tokomaru Bay to ensure that the house would be properly rebuilt. Two Maori conservation interns, Hinemoa Hilliard and Hone Ngata, have worked at Field Museum on the restoration project with Catherine Sease and Catherine Anderson of the Museum's conservation department. Ngata has created a number of new wood carvings to replace damaged or missing pieces. New tukutuku panels to go between the carvings on the inside of the house were woven at Tokomaru Bay and shipped to Chicago in 1992.

Several original carvings missing from the house were located during the project in museums in New Zealand and America; these carvings have been loaned to Field Museum for the reconstruction by the National Museum of New Zealand in Wellington, the Auckland Institute & Museum, and the Peabody Museum of Salem, Massachusetts.



Diane Alexander White / GN8535015

Hinemoa Hilliard, a Maori artist working as a conservation intern at Field Museum, freshens up one of the carved and painted rafters of Ruatēpupuke.

Te Waka Toi — the New Zealand Council for Maori and South Pacific Arts — has worked with the Tokomaru Bay community and Field Museum to coordinate logistics and decision-making in New Zealand. Carolyn Blackmon, chair of the Museum's department of education, has served as exhibit developer.

Arapata Hakiwai, curator of Maori collections at the National Museum of New Zealand, serves with John Terrell as co-curator of the restoration project. "We hope that visitors [to Ruatēpupuke] will experience not just a 'window on the world'," Hakiwai says, "but instead will take a cultural and spiritual trip to New Zealand and the world of the Maori people as we are today, as we were in the past, and as we hope to be in the future."

Diane Alexander White / GN8591615



The extended family of Ruatēpupuke — Maori elders and scholars, Field Museum personnel, members of the Friends of Ruatēpupuke, and a representative of Ameritech Corp. — gathered on the marae in August 1991 after reaching decisions on the renovation schedule. Mrs. Iranui Haig is seated second from left.

POSING DINOSAURS

By Stephen Borysewicz
Exhibit Developer, Life Over Time

When "Life Over Time," the Museum's new exhibit on paleontology and evolution, opens in 1994, all of our familiar dinosaurs will be back on display, along with some new ones. But old favorites *Albertosaurus* and *Apatosaurus* will be mounted in entirely new, much more dynamic poses, poses that reflect recent findings in dinosaur anatomy and physiology. And new skeletal casts of *Herrerasaurus* and *Triceratops* that we've acquired

for exhibit also will be mounted in poses that show that dinosaurs were active, agile animals that could move fairly quickly.

Since the mid-1800s, when dinosaurs were first reconstructed from incomplete fossil skeletons, disagreement over proper posture has been the rule. The earliest British reconstructions show squat lizard-like beasts shuffling on all fours, while American renderings done a few years later record a breakthrough in thought about dinosaurs: Lithe hadrosaurs dance on two legs in balletic poses, battling each other for turf. Today, argument continues

over claims about top speed and activity levels, and even actual posture. Why? Without fossils of internal organs and muscles, we can take only educated guesses at dinosaur strength and metabolic needs.

Putting together the hundreds of bones that make up a 70-ft skeleton is slow work that calls for lots of decision-making. The position of a single foot can affect the curve of the spine or neck, and even the drape of the tail. Prehistoric Animal Structures Inc., the Canadian contractors who reconstructed our biggest dinosaurs, provided much of the expertise in dinosaur anatomy needed to bring the most lifelike poses to our ancient bones. But we also assembled a Field Museum posing team consisting of Geology Department chairman John Flynn, curator Olivier Rieppel, and research associates J. Michael Parrish and Catherine Forster. We also conferred with outside colleagues like Jack Horner when necessary. These paleontologists worked "on-call," gathering in the new dinosaur hall at key intervals during the reconstruction process to make final decisions. Without fail during these meetings, someone ended up crouched on all fours, attempting to act out the role of a walking dinosaur.

In the case of *Apatosaurus*, the most perplexing question was how to position the tail. With a few exceptions, most researchers agree that a 33-ton *Apatosaurus* probably couldn't move much faster than an elephant, and was about as agile, so we posed it in a fairly sedate stroll. But what about that enormous tail? Was it a powerful weapon, a whip that could be cracked through the air, slamming a predator to the ground? Or did it drag limply in the dust?

Our posing team discussed this question at great length. By looking carefully at the base of the tail and pelvis, and making comparisons with living reptiles, they concluded that *Apatosaurus* lacked the strength and leverage needed to sling 30 feet of muscle and bone over its head. Instead, the tail is mounted in a graceful trailing curve, draping itself over the railing that surrounds the dinosaur.

To pose another dinosaur, our new cast of *Triceratops*, we made a trip to Milwaukee to visit paleontologist Rolf Johnson. He's built a full-scale model of *Triceratops*'s front leg and spent several years figuring out its joint alignments. Why the difficulty? Reptilian joints are different from those of mammals: Adult mammals have very bony joints whose opposing surfaces are a close fit; reptile joints are padded with thick layers of cartilage, which does not fossilize. The fossil bones of reptiles fit together loosely, leaving lots of room for error when reassembling the skeleton of animal that no one has ever seen alive. Add to that the rarity of *Triceratops* footprints, which would give us some indication of how this six-ton beast placed its feet, and you've got a problem. We finally settled on a position between the old-style sprawl that's been the standard and the more extreme, straight-legged rhino-like pose advocated by radical paleontologist Robert Bakker.

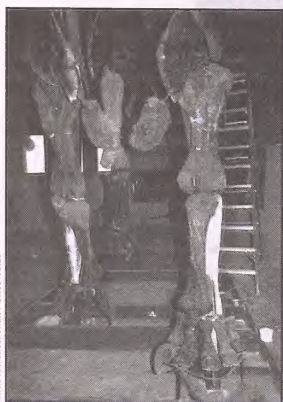
Albertosaurus has changed most dramatically: Gone is the kangaroo posture of the old mount in Stanley Field Hall. Now *Albertosaurus* is crouched with its tail held high, counterbalancing its huge skull as it rips into a

Lambeosaurus dinner. This carnivore could probably move at least as fast as a human jogger, and maybe faster. Its powerful leg and tail muscles worked together as the animal walked with its spine held parallel to the ground, tail swaying to offset the shifting balance of a two-legged walk. *Albertosaurus*'s upper skeleton, especially the spine, is very lightly built. The feet are proportionately quite large, like those of modern running birds such as the ostrich. Fossil trackways show that meat-eaters planted their feet close together, not in a splayed, tail-dragging waddle. Taken together, these signs tell us that *Albertosaurus* was a lively hunter.

Four non-dinosaur skeletons also show the results of some recent discoveries in fossil anatomy. Flapping above the dinosaurs are four *Pteranodons*, casts of skeletons found in Kansas. Traditional wisdom has it that these winged reptiles could only soar, clambering up cliffs and diving off into uplifting air currents. But close study of their shoulder joints, and the application of a little common sense, has revealed that *Pteranodons* could beat their twelve-foot wings as powerfully as any living bird, taking flight and propelling themselves over the seas hundreds of miles from land in search of fish.

Seen together, the seven types of dinosaur

and the *Pteranodons* on exhibit in "Life Over Time" will appear as the active, mobile animals they were. Their 160-million-year history is evidence of their great adaptability, and is the single most persuasive argument against reconstructing them as sluggish, clumsy beasts incapable of grace or agility.

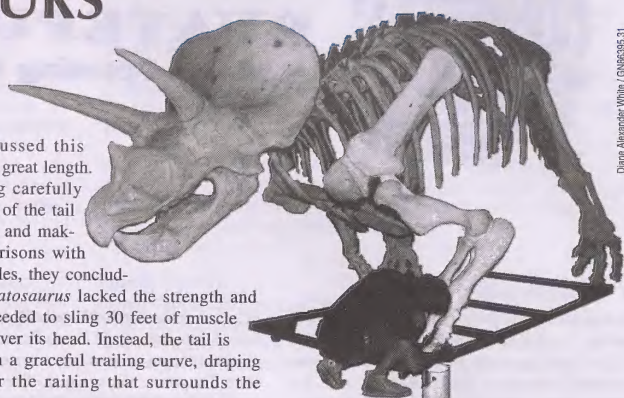


Leg positions reflect our revised ideas about the motor abilities of *Apatosaurus* (above) and *Triceratops* (top right). Both were as agile as living large animals, but probably not as swift.



Preparator puts finishing touches on a flapping *Pteranodon*: These reptiles could fly hundreds of miles.

Diane Alexander White / OM6815.30



Diane Alexander White / OM6835.31



EGYPT . . .

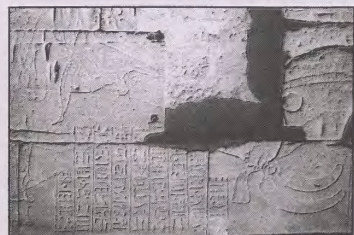
(Continued from page 1)

was called "seizer of Gezer" in his titulary, echoing the stela. Ashkelon is clearly identified, so the other fortified cities in the reliefs could be Gezer and Yano'am — and that fourth scene, a battle in open, hilly country, would then have to be Israel. The people shown in this scene were dressed exactly like the Canaanites in the three fortified towns.

A fifth scene shows pharaoh binding a pair of Shasu, a nomadic and pastoral people familiar from Egyptian texts throughout the New Kingdom. The Shasu habitually harassed the Egyptian armies passing through Canaan, and habitually were punished for this. They had played a minor role in the campaign, and so were omitted from the retrospective text in the Israel Stela. Merenptah, like every other pharaoh, called them Shasu, which means they could not be the Israelites encountered in the campaign. The Israel Stela is dated regnal year 5 [1207 B.C.], and its main text deals with Merenptah's great victory over the allied Libyans and Sea Peoples who had attacked Egypt in the Memphis region. Thus the retrospective passage referring to the Canaanite campaign must refer to events prior to that year.

The battle reliefs, given their location on the walls of Karnak, support this view. Merenptah reigned after Ramesses II, a pharaoh who surpassed all others before and

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after in buildings and decorated reliefs and inscriptions. Very little blank wall space remained when Merenptah succeeded to the throne, and being advanced in age, Merenptah hadn't the time to build many new temples. So he used whatever space remained blank; even his funerary temple was built cheaply and swiftly by using an earlier Dynasty XVIII pharaoh's temple as a quarry. Likewise, the Israel Stela was carved on the back of a stela recycled from Amenhotep III. For the Canaanite campaign scenes, though, Merenptah had found enough blank wall space at Karnak, on either side of Ramesses II's Peace Treaty text. On the two battle scenes to the left of the Peace Treaty text, Merenptah carved his scenes over an erased, suppressed version of the Battle of Kadesh, fought earlier by Ramesses II. The Ashkelon battle scene, the scene of Israel, the binding-of-the-Shasu scene, and the scenes of victorious return to Egypt with prisoners, all were carved on previously unused wall space to the right of the Peace Treaty text.

After his Year 5 victory over the Libyans and Sea Peoples, which was a far grander victory than the Canaanite campaign, Merenptah had only interior wall space in the Cour de la Cachette remaining to record his triumph. Inner temple walls never showed battle scenes, so Merenptah carved a long text recounting his victory. Also, a copy of the Israel Stela was erected in the vicinity of the Cour de la Cachette. Clearly, then, the Canaanite campaign had to pre-date Year 5, and a survey of Merenptah's reign and activities shows Year 2 or 3 (1210 or 1209 B.C.) as the optimal time. These texts and scenes show that by Merenptah's reign, the Israelites were in Canaan.

Archaeology has supplied further evidence. Dr. Lawrence Stager, now at Harvard, found in the hill country of Canaan what he considers the remains of the earliest Israelite settlements. They were farming communities with terraced fields and houses with cisterns to catch rainfall. They lived in open, unfortified settlements. This exactly suits the depiction of Israel in Merenptah's battle reliefs and the text referring to them on the stela. Stager and Dr. Kenneth Kitchen, the foremost Ramesside scholar, both have accepted my analysis of the Merenptah reliefs.

Was Israel in Egypt?

So the record pretty well establishes the Israelites in the hills above Canaan in the early 13th Century B.C. But what of the captivity in Egypt itself?

Two of the oldest acknowledged passages in the Bible are the Song of Deborah [Judges 5]

and the Song of Moses and Miriam and the Children of Israel [Exodus 15]. Old Testament scholars have dated them to the 12th and 13th centuries B.C. respectively. If Merenptah was not the Pharaoh of Exodus, then Ramesses II might be.

The personal names in the Exodus story — Moses, Phineas, and Hophni — are Ramesside Egyptian; moreover, the Exodus story declares that the Hebrews had labored on the cities of Ramesses and Pithom, described as "store cities" of pharaoh. Egyptian records show that after a start under Horemheb and Sety I (1321-1279 B.C.), Ramesses II had vastly expanded the northeastern Nile Delta city of Avaris, and made it his new capital, renaming it Per-Ramesses. He ringed his new capital with support cities, to house his armies and store his military supplies. Egyptian records thus agree in these details with the Exodus story. The new cities were 90 percent mudbrick and 10 percent stone, with the stone used mainly for temples. It makes sense that foreigners like the Hebrews would be set to making mudbricks, which Ramesses II needed by the millions. Indeed, administrative texts from Ramesses II's reign show that he exploited captives and foreign labor extensively, and others show brick-making quotas assigned to overseers, again echoing the Exodus story. So Ramesses II's reign is a very suitable candidate for the Exodus event. Even the pharaoh's first-born son died, sometime between the 15th and 25th regnal years of the king. So, with Kitchen, I agree that Ramesside Egypt suits the Exodus event, specifically under Ramesses II.

There is more evidence. Only in the Ramesside era was Egypt's capital and pharaoh's residence in the northeastern Delta, an area traditionally identified with the Biblical Land of Goshen. There were shallow, papyrus-laden lakes in the vicinity of Per-Ramesses, and it could have been through one such lake that the fleeing Israelites escaped pharaoh's pursuing chariots. Exodus 14:25 speaks of the Egyptian chariots bogging down, and we know that throughout history escaping slaves have headed for swamps and marshes to outwit their pursuers more easily. Indeed, a Late Ramesside text mentions two escaping slaves and the Egyptian officials sent to track them down; these slaves, like the Hebrews of Exodus, had fled southeast, past Pithom (Per-Atum), which is now Tell er-Rataba in the Wady Tumilat, a natural corridor leading to Sinai.

So an Exodus date under Ramesses II accords well with indirect evidence from Egyptian sources, and dovetails neatly with the earliest archaeological evidence of Israel in Canaan,

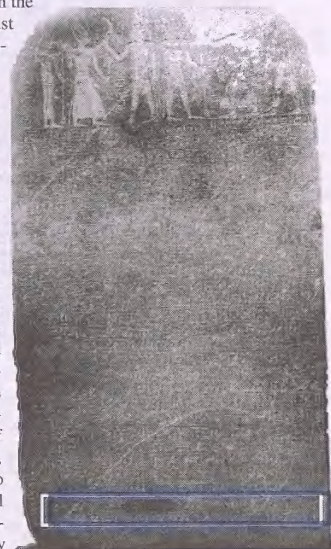
and also with Merenptah's reference to Israel. Another text, a border journal extract of Merenptah's reign, mentions an official, stationed at the "well of Merenptah which is in the hills," who had been summoned to Gaza. The Book of Joshua refers to a place called "the well of the waters of Nephtoah" [Joshua 15:9 and 18:15]. The Hebrew text, however, clearly reads "the well of Merenptah," which suits precisely the name in the border journal extract. The well is modern Lifta, in the hills outside Jerusalem, just where the Egyptian documents place it.

Other Egyptian documents further illuminate this period. Papyrus Anastasi I, a literary controversy between two scribes, pictures Canaan's hill country as wild, forested, with deep ravines and overgrowth, and haunted by fierce nomadic Shasu, ready to plunder the unwary traveler; the Shasu are described as speaking a Semitic language. The papyrus is dated in the early to middle part of the reign of Ramesses II. Accordingly, as of then, there were no settled farmers in the hill country, but Stager's excavations have shown that by the second half of Ramesses II's long reign, 1279-1212 B.C., such settlement had started.

The Septuagint (Greek) version of Judges states that Israel was unable to penetrate the lowland areas and cities, and so agrees with Merenptah's account of the Canaanite campaign and Egyptian control of Canaan.

According to the Song of Deborah [Judges 5, dated 1140-1130 B.C.], the Israelites were at last able to overcome the Canaanites in Megiddo. By her time, the Egyptians had evacuated Canaan, and the Canaanites had been weakened severely by the coming of the Sea Peoples, including the Philistines. The Sea Peoples had attacked Ramesses III's Egypt and were repulsed but allowed to settle in coastal Canaan. Deborah, in carrying out her attack, could not get all the tribes to participate. Some were pastoral and busy with their flocks, Dan was busy on ships (either enmeshed with, or part of, the Sea Peoples), and Asher too was busy along the coast. Thus, Deborah shows us farmers, pastoralists, and seafarers among the early Israelites. The pastoralists might well have derived from the Shasu; another Egyptian border journal fragment shows pastoralists, identified as Shasu of Edom, asking permission to enter Egypt and pasture their flocks in the Eastern Delta near Pithom. Judges 5:4 states that Yahweh, the god of Israel, originated from Se'ir in Edom, a statement confirmed by an Egyptian document. That was Shasu country.

Thus the ancient Israelites were at least part of all the major population groups of early 12th-century Canaan — Canaanites, Shasu, and Sea Peoples. The Exodus group could have blended into one of these groups and given them the story of Exodus as a foundation account. Yet as of Deborah's time, the Israelites still lacked unity. They were just beginning to emerge from the hill country as the Egyptians evacuated Canaan and the Sea Peoples' settlements along the coast prevented the Canaanites from establishing control. The unified twelve tribes and the Kingdom of Solomon still lay in the future.



Above: The last two lines of the "Israel Stela" contain the earliest known reference to Israel other than Biblical texts.

Top left, Scene 4 of Merenptah's battle reliefs, which the author believes to be a depiction of the Israelites in the hills of Canaan.

Left, Merenptah's army returns from the Canaanite campaign with prisoners of war.

Bottom of page 10, Merenptah attacks the town of Ashkelon.

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